

AMERICA

Words and Music by
PRINCE AND THE REVOLUTION

Moderately fast

Cm9



mf

1.

Cm9



A - ris - to - crats on a moun - tain climb;
Lit - tle sis - ter mak - ing min - i - mum wage,

2.

3.

mak - ing mon - ey, living in a 1 - room jun - gle

los - ing time. mon - key cage. -

Com - mu - ni - sm Can't get o - ver, is just a
she's al - most

word, dead; but if the gov-ern - ment turn o - ver, it - 'll be the
she may not be in the black, but she's hap - py she aint'

No chord

No chord

on-ly word that's heard... } in the red. A - mer - i - ca, A - mer - i - ca, God

shed his grace — on thee. A - mer - i - ca. A - mer - i - ca.

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. The music consists of a series of eighth and sixteenth note patterns, primarily in the treble clef staff, with occasional notes in the bass clef staff. The score is set against a background of horizontal grid lines.

keep the children free.

free.

C7+9

Free-dom!
Joy!

1. 2. Cm9

Love! Peace! Jim-my Noth-ing nev-er went 2 school

They made him pledge al - leg - iance, he said it was - n't cool.

Noth-ing made Jim-my proud. Now Jim - my lives on a

N.C.

mush - room cloud. A - mer - i - ca, A - mer - i - ca, God

shed his grace - on thee. A - mer - i - ca, A -

1.

mer - i - ca, keep the chil - dren free. A -

C7+9

2.

free.

Free-dom!
Joy!

1. Love!

2. Peace!

C7+9

Boom! Boom! Boom!

Repeat and fade

C7+9

Boom! The bomb goes Boom!

Chords: C7+9, G, G, G, (b), (b), (b)

This musical score is divided into two main sections, 1. and 2., separated by a vertical bar. The first section, 'Love!', consists of three measures of music for three voices (Soprano, Alto, Bass) and includes lyrics 'Love!' and 'Peace!'. The second section, 'Peace!', consists of three measures of music. Below the vocal parts, a guitar chord chart for 'C7+9' is shown above three measures of guitar tablature. The third section, 'Repeat and fade', begins with a single measure of music for the three voices, followed by three measures of guitar tablature with the lyrics 'Boom! Boom! Boom!'. The score concludes with three measures of music for the three voices, ending with a 'Repeat and fade' instruction. A guitar chord chart for 'C7+9' is shown above the final three measures of guitar tablature, which are marked with '(b)'.

Around The World In A Day

Words and Music by
DAVID COLEMAN, JOHN L. NELSON
and PRINCE

Moderately

C(add D)

F(add B_b)/C

C(add D)

F(add B_b)/C

C(add D)

F(add Bb)/C



Gm



3fr.

laugh - ter is _____ all u _____ pay. _____ }
 think I know a bet - ter way. _____ }

A - round the

f

F(no 3rd)



world in a day.

G(no 3rd)



F(no 3rd)



G(no 3rd)



A - round the world in a day.



Doo _____

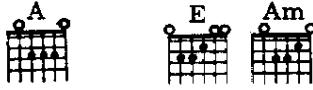
la _____ la, _____

doo _____

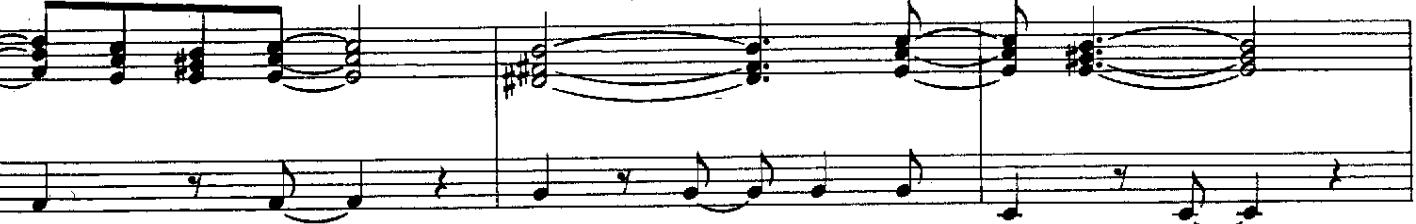
la _____

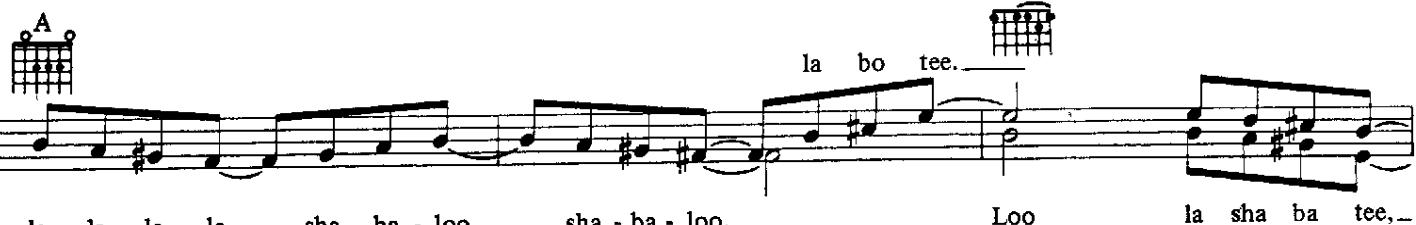
mf



A E Am B E


la la la la. Oo sha sha,

{


A G#m7+5


la bo tee.

la la la la sha - ba - loo sha - ba - loo. Loo la sha ba tee,
 {


build

G(addE) F#7(addB) Fmaj9


lo lo sha ba tee.

{


No chord E D E C#9


La la la la la la la. The

{


Condition Of The Heart

Words and Music by
PRINCE AND ~~the~~ REVOLUTION

Moderately slow

The sheet music consists of two staves of musical notation. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. Chords are indicated above the staves, and lyrics are written below the notes. The music is in 4/4 time and includes the following chords and lyrics:

- Chords: Bmaj7, D#m7/A#, A, G#m, Emaj7, F#, D#m7, Emaj7, 8va., C#7, F#7, Bmaj7, C#7, Bmaj7, D#m7/A#.
- Lyrics (under the bass staff):

 - was a girl in Paris whom he sent a letter to;
 - was a dame from London who insisted that he love her, then

- Text above the music: "There _____".

A 
 G#m  4fr.
 F# 

 hop - ing she would an - swer back now was - n't that a fool - hard - y
 left him 4 a real prince from A - ra - bi - a; now isn't that a

D#m7  6fr.
 E 
 E7 

 no - tion on the part of a some - times lone - ly mu - si - cian;
 shame that some - times mon - ey buys u ev - 'ry - thing and noth - ing,

f

F#maj7/F 
 C#m7  4fr.
 F# 
 B/D# 

 act - ing out a whim is 2 on - ly good 4 a con - di - tion of the
 love it on - ly seems 2 buy a ter - mi - nal con - di - tion of the

1.
 Emaj7 
 C#7  4fr.
 B 
 No Chord

heart. _____ Ah. _____ There _____

mf

2.

Bmaj7

C#7/B

Bmaj7

C#7/B

heart.

Oh.

F# B/F#

G#m

4fr.

F# B/F#

Oh, oh.

Thinking a - bout u driv-ing me cra - zy.

Oh, oh.

My

G#m

F# B/F#

G#m

To Coda

friends all say it's just a phase, but oh, oh.

Ev - 'ry day is a yel-low day; I'm

D/A

E9sus4

Bmaj7

blind - ed by the dai - sies in your yard.

There was a

mf

Bmaj7



D#m7/A#



wom - an from the ghet - to who made fun - ny fac - es just like Clar - a Bow,

A



G#m



F#



how was I 2 know that she would wear the same co -

D#m7



E



E7



F#maj7/F



logne as u and gig-gle the same gig-gle that u do. When - ev - er I would act a fool, the

C#m7



F#



Bmaj7



C#7



B



D.S. al Coda

fool with a con - di - tion of the heart,

heart.

A

(e.)

Coda Bm/F#

blind - ed by the dai - sies in your yard.

ff

Bmaj7

There was a girl in Par - is whom he sent a

mf

D#m7/A#

6fr.

A

let - ter 2; hop - ing she would an - swer back, she nev - er an - swered back e - nough,

C#7

4fr.

F#maj7

fool - hard - y he's;

Spoken: Got a condition of the heart.

molto rit.

(#)

Cell

Paisley Park

Words and Music by
PRINCE AND THE REVOLUTION

Moderately ($\text{D} = \text{F} = \text{G}$)

A

D/A

A

Bm 7-5/A

3ft.

A

F#7

heart.

There is a park that is known 4 the face it at - tracts.
There is a wom - an who sits all a - lone by the pier.

D

Her Col - or - ful peo - ple whose hair — on 1 side — is swept back.
Her hus - band was naugh - ty and caused his wife so — man - y tears.

E

E7

A

The smile on their fa - ces, it speaks
He died with - out know - ing for - give -

F#7

— of pro - found — in - ner peace. —
ness and now — she is sad. —

D

Ask where they're go - ing, they'll tell u no - where, they've tak - en a life - time lease -
May - be she'll come 2 the park and for - give him and life won't be so bad -

F

G

on Pais - ley Park. — }
in Pais - ley Park. — }

A

The girl on the see - saw is laugh - ing 4 love is the col -

D/A

Pais - ley Park. —
or this place im - parts. — Ad - mis - sion is eas - y, just say -

D

u be - lieve_ and come_ 2 this place_ in your heart.—

Fmaj7 G G(add A) A

Pais - ley Park is in your. See the man cry_ as the cit-

3

G[#]m G

y con - demns_ where he lives.—

F[#] F-5

Mem - o - ries die, but

E  Dm 

 tax - es he'll still have 2 give.

E+  A 

 Who ev - er said — that el - e -

F#7 

 phants were strong - er than mules? —

D  Fmaj7  G 

 D.S.  and fade Pais - ley Park.-

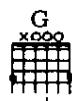
Come 2 the park and play — with us; there aren't an - y rules in The

Pop Life

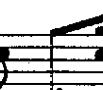
Words and Music by
PRINCE and THE REVOLUTION

Moderately








<img alt="Guitar chord

G  A/G  G  A/G 
 To Coda 

put your mil - lion dol - lar check in some - one el - se's box? Tell me.
 hot, but there won't be no wa - ter when the fire____ blows. Dig it.

E/B  Bmaj7  G#m/D#  4fr. D#m7  6fr.

What's the mat - ter with your world? Was it a boy when u want-ed a girl?
 What's that un - der-neath your hair? Is there any-bod - y liv - ing there?

Emaj7  F#/E 

Don't u know straight hair ain't got no curl? (No curl?)
 U____ can't get____ o - ver it, u say you just don't care.

G  A/G  G  A/G 

Life, it ain't real funk - y,____ un - less it's got that pop. Dig it?
 Show me a boy who stays in school and I'll show u a boy a - ware. Dig it?

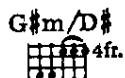
E/B **Bmaj7** **G#m/D#** **D#m7**
 Pop life, ev - 'ry-bod - y needs a thrill. Pop life, we
F#/E
 all got a space 2 fill. **Pop** life, ev - 'ry -
G **A/B**
 bod - y can't be on top. But life, it ain't 2 funk - y, un -
1. G **A/B** **2. G** **A/B** **D.C. al Coda**
 less it's got that pop. Dig it? less it's got that pop. Dig it?

Repeat and fade

Coda



Pop life, ev - 'ry-bod - y needs a thrill.



Pop life, we all got a space 2 fill. _____



Pop life, ev - 'ry - bod - y wants to be on top. But



life, it ain't 2 funk - y, un - less it's got that pop.

raspberry beret

Words and **Music** by
PRAECE AND THE REVOLUTION

Moderately

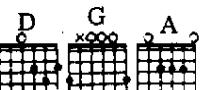
1.

2.

I was work-ing part time in a five and dime, my
Built like she was, she had the nerve 2 ask me If I

boss was Mis - ter Mc - Gee; He told me sev -'ral times that he
planned 2 do her any harm, So I put her on the back of my bike and

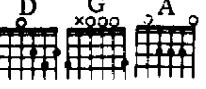




 did-n't like my kind — 'cause I was a bit 2 lie - sure - ly. He
 we went rid - ing — down by old man John-son's farm.




 seen that I was bus - y do - ing some - thing close 2 noth - ing but
 O - ver - cast days nev - er turned me on, but


 dif - f'rent from the day be - fore. That's when I saw her,
 some - thing about the clouds and her mixed. She was - n't 2 bright, but




 Ow, I could saw her she walked in through the out door, out door. } She wore a
 tell when she kissed me she knew how 2 door, get her kicks. } She wore a



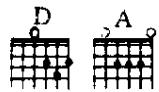


 rasp - ber - ry be - ret _____ of the kind u find _____ in a






 sec - ond - hand store; rasp - ber - ry be - ret _____ And



if it was warm, — she would - n't wear much more. Rasp - ber - ry be - ret;



I think I love _____ her.



No chord

Spoken: The rain feels so cool when it hits the barn roof and the horses wonder who u are.



Thunder drowns out what the lightning sees

u

N.C.  

feel like a movie star. They say the first time

E 

N.C.

ain't the greatest, but if I had the chance 2 do it all again, I

G 

F#m 

would - n't change a stroke, 'cause ba - by, I'm the most with a

E 

D.S. 

girl as fine as she was then. She wore a

TAMBOURINE

Words and Music by
PRINCE AND THE REVOLUTION

Moderately fast

Em

mf

Em G/F D#maj7

Oh my God, — here u are, — pret-ti - est thing in life I've ev - er seen. — (Whistle —)

D D7 Ebmaj7

Close my eyes, what's it like? What's it like in - side your tam - bo -

A musical score for a guitar and voice. The top left shows a guitar chord diagram for Em. The score consists of two staves. The top staff is for the guitar, showing a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a single measure with a dotted half note and a half note. The bottom staff is for the voice, with a treble clef and a key signature of one sharp. It shows lyrics: 'rine? —' followed by a measure of silence, then 'Oh my God, — there I go, —' with a melodic line consisting of eighth and sixteenth notes.

G/F
X x x x
D#maj7

fall-ing in love with a face in a mag - a - zine. (Whistle _____)

A musical score for a solo instrument, likely a flute or recorder, featuring a treble clef and a key signature of one sharp. The score consists of four measures. The first measure is labeled 'D' above a 6-hole flute fingering. The second measure is labeled 'D7' above a 6-hole flute fingering. The third measure is labeled 'Eb maj7' above a 6-hole flute fingering. The fourth measure is labeled 'Em' above a 6-hole flute fingering. The lyrics 'All a - lone by my - self, me and I play my tam - bo - rine.' are written below the staff.

Em

A musical score for a three-part vocal arrangement. The top part is in treble clef, the middle part in bass clef, and the bottom part in bass clef. The key signature is E major (no sharps or flats). The time signature is common time (indicated by a 'C'). The vocal parts are harmonized, with the bass parts providing harmonic support. The lyrics 'Trou - ble - ing.' are repeated three times across the score. The first 'ing.' is on a single note, the second is on a sustained note with a grace note, and the third is on a sustained note with a grace note. The vocal parts are separated by vertical bar lines, and the score is divided into measures by vertical bar lines.

Trou - ble - ing.

Trou - ble - ing.

Trou - ble - ing.

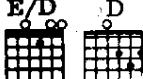
Long days and lone - ly nights. Trou - ble - ing.

Long days and lone - ly nights.

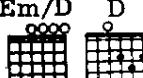
Trou - ble - ing. I don't care 4

F# Am/C C#7 4fr.

1 night stands with trol - ley cars that jug - gle sev - en -

 teen. I just want 2 set - tie down and play a - round my ba - by's tam - bo -

 rine. Tam - bo - rine, what are u? Why are u the star of all my

 (Star of all my dreams, are u a good tam - bo - rine?)

dreams? Are u good, are u bad,

 are u just un - nec - es - sar - y means. Trou - ble -

G6  Am  C 
 Gmaj7 

ing. —

Fmaj7 
 F7⁶ 

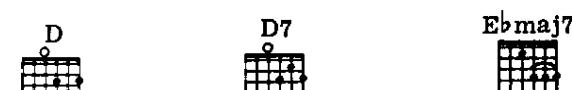
Tam-bo - rine, — tam - bo - rine, —

G6(addA) 
 No chord
 Em 

trol - ley cars. — Long days, — lone - ly nights;

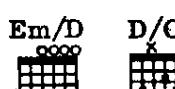
G/F 
 D#maj7 

2 bad — we're not al-allowed 2 scream. — (Oh yeah, — too bad. —)

D D7 Ebmaj7 Em

 Guess that I'll stay at home, all a - lone and play my tam - bo - rine. —

Ah! Ah! Ah! Em11

 Ah! — Tam-bo - rine. — Tam - bou -


 rine. — Tam - bo - rine. —



 N.C. The tam - bo - rine.



Temptation

Words and Music by
PRINCE AND THE REVOLUTION

Hard Rhythm 'N' Blues $\text{J} = \text{J} \text{ J} (\frac{12}{8} \text{ feel})$

No chord

f

$\text{G} \flat 7$

$\text{D} \flat 7+9$

$\text{G} \flat 7$

$\text{D} \flat 7/\text{F}$

Ev-'ry-bod-y on this earth
Ev-'ry-bod-y in this room

has got a vice,
has got an urge,

G_b7

D_b7 4fr.

(Spoken) *What's yours, ba-by?*

and mine, lit - tle dar - lin'
mine is temp - ta - tion, it

G_b7

mine is the op - po - site of ice; —
reigns at a party where lov - ers splurge;

A7

A_b7 4fr.

mine is the run - ning hot wa - ter of the daugh - ter of mor - al - i - ty,
pop goes ma - ma when dad - dy gets a lit - tle too much,

A7

(Spoken) in other words, (Sung) this lit - tle prince thinks a lot a - bout u, see, pur-pl - ec - tric - i - ty when - ev - er our bod - ies

3 3 3 3 3 3 3 3

A♭7 4fr. N.C.

ba - by, ba - by, ba - by, I'm guilt - y in the first de - gree. } touch.

3

D7 D♭7+9

Temp - ta - tion; work-ing my bod - y with a

3

G♭7 1. D♭7+9

hot flash of an - i - mal lust; temp - ta - tion, —

3 3 3

G_b7

all my fin - gers in the pool, go splash we must. —

3

8

3

3

2. **D7** **D_b7+9**

ta - tion, — all my fin - gers in the

3

3

3

3

G_b7

pool, go splash we must. —

3

3

3

A7

4fr. N.C.

D.S.  (instrumental) and fade

3

The Ladder

Words and MUSIC by
JOHN L. NELSON and PRINCE

Slow Gospel feeling

D_b(add E_b)



D_b maj7/F



G_b(add A_b)

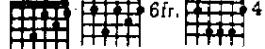


Spoken: Once upon a time in the land of Sin a plenty

there lived a king who didn't

mf smoothly

D_b/F E_bm7 D_b



F7



G_b(add A_b)



deserve 2 be.

He knew not where he came from nor where he was going.

A

A_b11 4fr

D_b(add E_b)

He never once said thank u, never please.

Now this king, he had a subject

D_bmaj7/FG_b (addA_b)D_b/F E_bm7

6fr. 4fr.

*named Electra,**who loved him with a passion uncontested.*

F7

G_b (addA_b)G_b

A

*4 him, each day she had a smile; but it didn't matter.**The king was looking 4 the ladder.*A_b11
4fr.

Chorus:

D_b(add E_b)D_bmaj7/F

Ev - 'ry - bod - y's look - ing 4 the lad - der,

G \flat

D \flat /F E \flat m7 D \flat
6fr. 4fr.

3

Ev - 'ry - bod - y wants sal - va - tion of the soul. The

F7

G \flat (add A \flat) G \flat

steps u take are no eas - y road, but the re -

A

A \flat 4fr. A \flat 11 4fr. A \flat 7 4fr.

ward is great, 4 those who want 2 go.

D_b(add E_b)D_b maj7/FG_b*Spoken: A feeling of self-worth will caress u,**the size of the whole wide world will*

D_b/F E_bm7 D_b

F7

G_b(addA_b)G_b*decrease.**The love of God's creation will undress u,*
*Repeat and fade*D_b(add E_b)*and time, spent alone, my friend, will cease. Ah. ————— (Sung)**Ev-'ry-bod-y's look-ing — for the
Ev-'ry-bod-y's look-ing — for the*

D_bmaj7/FGb (addA_b)D_b/F E_bm7D_ban-swers,
lad - der.how the sto - ry start - ed and how it will end.
Ev - ry - bod - y wants sal - va-tion of the soul -

F7

Gb (addA_b)What's the use in half a sto - ry,
The steps u - take - are -half a dream? -
no eas - y road,U
but the re -

A

A_b11 4frhave
ward to climb all the steps in be - tween.
is great 4 those who want 2 go.